THE

Pleasant Companion:

OR NEW

LESSONS and *INSTRUCTIONS*

For the

FLAGELET.

By *Thomas Greeting*, Gent.

London, Printed for *John Playford*, and are to be Sold at his Shop in the *Inner-Temple*, near the Church. 1675.

Directions for Playing on the FLAGELET.

THe *Flagelet* is an Inſtrument that may very fitly be termed a *Pleaſant Companion*, for it may be carried in the Pocket, and ſo without any trouble bear one company either by Land or by Water. It hath this advantage over other Inſtruments, that it is always in Tune, which they are not: And for thoſe whoſe *Genius* leads them to *Muſick*, I know not a more *eaſie* and *pleaſant Inſtrument*: And though at firſt it may ſeem *difficult* to *Beginners*, yet with the Practice of a few Hours, obſerving theſe following Directions, and a little aſſiſtance of a skilful Maſter, the knowledge hereof may be readily obtained.

Directions for Playing on the Flagelet.

Of Holding the Flagelet.

THere are two ways of *Holding* the *Flagelet* uſually taught by the Profeſſors on this Inſtrument: The firſt way is to hold it with the *left hand* next the *mouth*, the *thumb* and *three fingers* thereof on the four firſt Holes, and the *thumb* and *firſt finger* of the *right hand* on the two laſt, holding the End of the *Flagelet* between the *ſecond* and *third finger*. The ſecond way of Holding it (which I conceive is the beſt) is to hold it with the *left hand* next the *mouth* as before, but with this difference, the *thumb* and two *firſt fingers* thereof ſtopping the three firſt Holes, and the *thumb* and two *firſt fingers* of the *right hand* ſtopping the three laſt Holes; ſo that as the *Flagelet* hath four Holes above, and two below, ſo they are ſtopt above with the four *firſt fingers*, and beneath with the two *thumbs*; and for the better ſtaying it to ones *mouth*, the end of it is to be held between the *third* and *little finger*, placing the *third finger* above, and the *little finger* underneath, as is expreſſed in the *Figure* before the *Title*.

Of

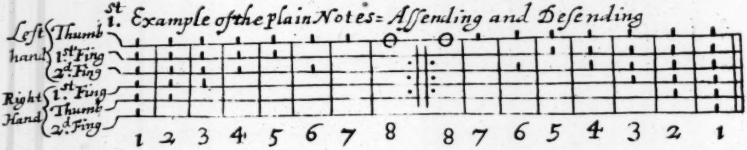
Directions for Playing on the Flagelet.

Of the manner of playing on the Flagelet.

ALL Tunes or Leſſons for the *Flagelet* are prick'd upon ſix Lines, anſwering to the ſix Holes on that Inſtrument, by certain Characters called *Dots:* Theſe *Dots* direct what *Holes* are to be ſtopt, there being ſo many and the ſame *holes* to be ſtopt on the *Flagelet* each breath, as there are *dots* placed perpendicularly on the ſix Lines; as ſuppoſe a *dot* upon the firſt or uppermoſt Line, the firſt *hole* on the *Flagelet* (agreeing with that firſt Line) muſt be ſtopt; and if there be two *dots* one over another, as on the firſt and ſecond, or firſt and third Lines, then the firſt and ſecond, or firſt and third *holes* on the *Flagelet* are to be ſtopt: For inſtance, in pricking the Tune called *Maiden Fair,* for the two firſt Sounds or Breaths is made a *dot* upon the firſt and third Line twice over, and accordingly the firſt and third *hole* of the *Flagelet* muſt be ſtopt, and then blown gently twice. The like is to be underſtood of all the reſt; obſerving, that as many rows of *dots* as there is from top to bottom on the ſix Lines, ſo many ſeveral *ſounds* muſt there be on the *Flagelet.* Above the ſix Lines over the *dots* are placed

Directions for Playing on the Flagelet.

Notes for expreſſing the Meaſure of Time, ſlow or ſwift; of which *Notes* or *Time*, I ſhall give you a certain Rule to know the Proportion on in its due place.



Your *Flagelet* being held as is directed, and your fingers on the ſix Holes, your firſt Stop or Note is 6 Dots, the ſecond 5, the third 4, the fourth 3, the fifth 2, the ſixth 2 divided, the ſeventh 1, the eighth a Cypher [0] which is *all open*. Blow gently, and take your Breath at every Note or Sound. Example of theſe in their order.

Directions for Playing the Eight Notes Up or Aſcending.

1 Blow gently, all ſix Holes being ſtopt, is 6 Dots.

2 Up with the *ſecond finger* of the *right hand*, is 5 Dots.

Directions for Playing on the Flagelet.

3 Off with the *thumb* of the *right hand*, is 4 Dots.
4 Up with the *first finger* of the *right hand*, is 3 Dots.
5 Up with the *second finger* of the *left hand*, is 2 Dots.
6 Up with the *first finger* on the *left hand*, and down again with the *second finger*, is 2 Dots divided.
7 Up with the *second finger* of the *left hand*, is 1 Dot.
8 Off with the *thumb* of the *left hand* is the Cypher [o] upon the first or uppermost Line, which is all open.

To Play the Eight Notes Down or Descending.

1 Blow gently all Holes being open, is the Cypher [o] upon the uppermost Line.
2 Stop with the *thumb* of the *left hand*, is 1 Dot.
3 Stop with the *second finger* of the *left hand*, the *thumb* remaining, is 2 Dots divided.
4 Stop with the *first finger* of the *left hand*, taking up the *middle finger*, is 2 Dots.

Stop

5 Stop with the *ſecond finger* of the *left hand* again, the reſt remaining, is 3 Dots.

6 Stop with the *firſt finger* of the *right hand*, the reſt remaining, is 4 Dots.

7 Stop with the *thumb* of the *right hand*, is 5 Dots.

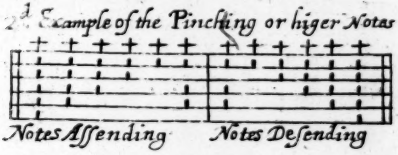
8 Stop with the *ſecond finger* of the *right hand*, and now all is ſtopt, which is 6 Dots.

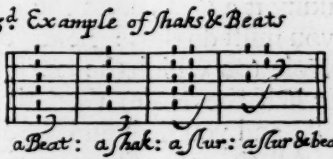
Practiſe to Play theſe Eight Notes aſcending and deſcending, till you are perfect in them, always obſerving this Rule, that in Notes aſcending gradually, you muſt increaſe your Breath by degrees; and contrary in Notes deſcending, and in Notes that Riſe or Fall by Skips, you muſt ſuddenly increaſe or diminiſh your Breath, as the Notes require: The taking off a Finger raiſeth, and the ſtopping down the contrary. Always remember to ſtop the Holes cloſe, and to hit every Note diſtinctly with the tip of your Tongue.

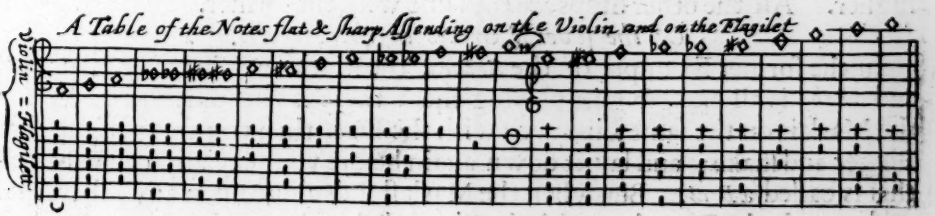
In the next place is ſet down an Example of the *Pinching Notes*, as alſo an Example of the ſeveral *Graces* on this Inſtrument, together with a Table of

Directions for Playing on the Flagelet.

of the *Notes* Flat and Sharp, aſcending on the *Violin* and *Flagelet*: I ſhall ſay ſomewhat to explain theſe two Examples, and proceed to the Names of the *Notes*, their *Proportions* and *Time*.







Directions for Playing on the Flagelet.

Of the Pinching Notes on the Flagelet.

The Pinching Notes aſcend eight Notes higher than the Plain Notes, and are diſtinguiſhed from them by a *daſh* drawn through the firſt or higheſt *Dot*, making it a *Croſs*, as in the foregoing Example. To play it on the *Flagelet* you muſt do thus: Bend your *left thumb*, and let it be but half over the firſt Hole (on which the *Pinch* is always made, by pinching your Nail hard over half the Hole) then give it a ſtronger Breath than the former Notes had, and you ſhall find the Sound of the *Flagelet* to be eight Notes higher. All the other Stops are the ſame with the former.

Of the ſeveral Graces on the Flagelet.

In the former Example of the *Graces*, the Mark or Character of a *Beat* and *Shake* is all one, but in playing them there is this difference: When the Mark is on the ſame Line even with the Dot, then you are to lift up that Finger and ſhake, and lay it down again before you play any other Note; this is called a *Beat*. But when the Mark ſtands alone upon any other Line underneath the Dot, then with the Finger belonging to that Line on which

it

it is ſet you muſt ſhake, taking it off again before you play any other Note; and this is called a *Shake*. The third Mark or Character is for a *Slur* or *Slide*, that is, when two Notes are tyed together by a *crooked daſh* underneath, then thoſe two Notes are to be expreſſed with one Breath. There is another not much unlike this, which concludes with a *Beat*, and is played thus: Hit the firſt Note with the tip of your Tongue, and continuing your Breath, take up the ſecond and bring on the firſt *beating*.

The Names of the Notes, their Proportions and Time.

Semibreve. Minim. Crotchet. Quaver. Semiquaver.

THe Mood for the *Common Time* is thus Marked ¢, and is multiplied by 2, as one *Semibreve* is two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, *&c.*

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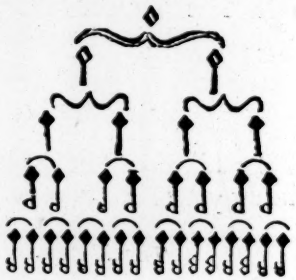
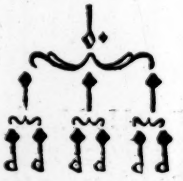
Directions for Playing on the Flagelet.

If what is ſaid here concerning the *Common Time* be not ſufficient to inſtruct a Beginner, I refer him to Mr. *Playford*'s *Introduction to the Skill of Muſick*, where he may not only be inſtructed in this, and the *Triple Time*, but in all the Grounds of Muſick, both *Vocal* and *Inſtrumental.*



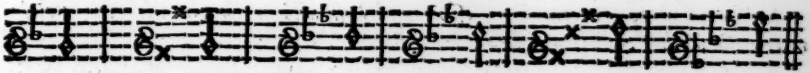
The Mood for *Triple Time* is thus Marked $\frac{C}{3}$, and is multiplied by 3, (the Note having a Prick added to it) as one *Minim* with a Prick is three *Crotchets, &c.*



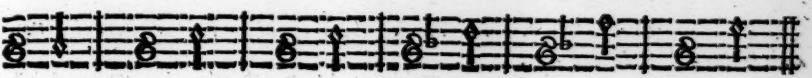
Directions for Playing on the Flagelet.

I ſhall conclude all at preſent with an Example directing what Key or Note any Tune prick'd for the *Violin* is proper for the *Flagelet*; in which obſerve, that all Leſſons beginning on the *Violin* in *A re*, *F fa vt*, *C ſol fa*, and *D la ſol*, have the ſame Key on the *Flagelet*.

Violin



Flagelet



Tho. Greeting.

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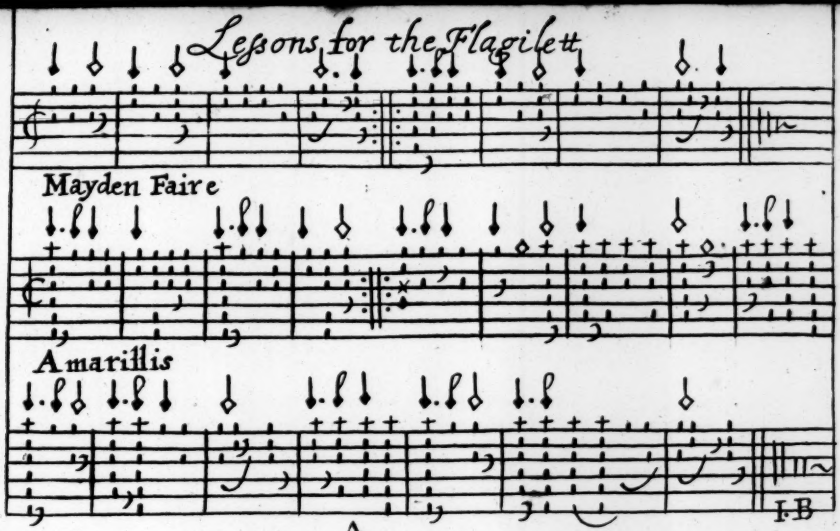

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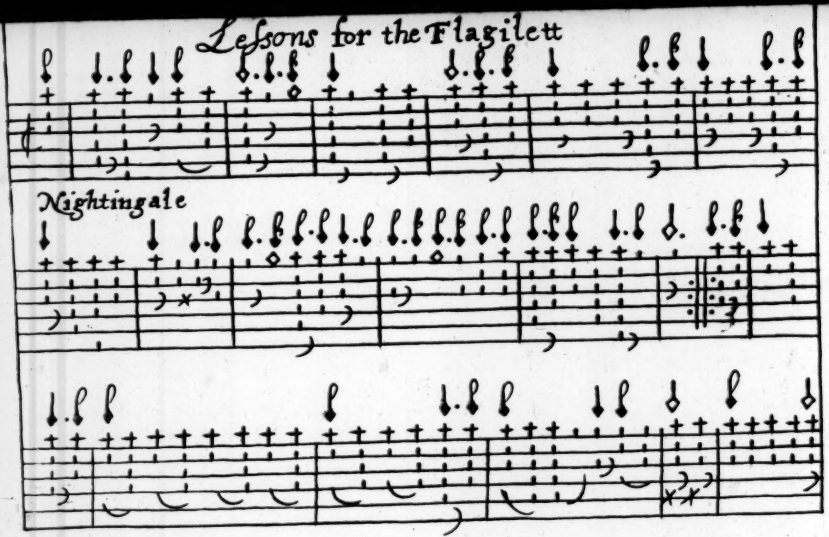
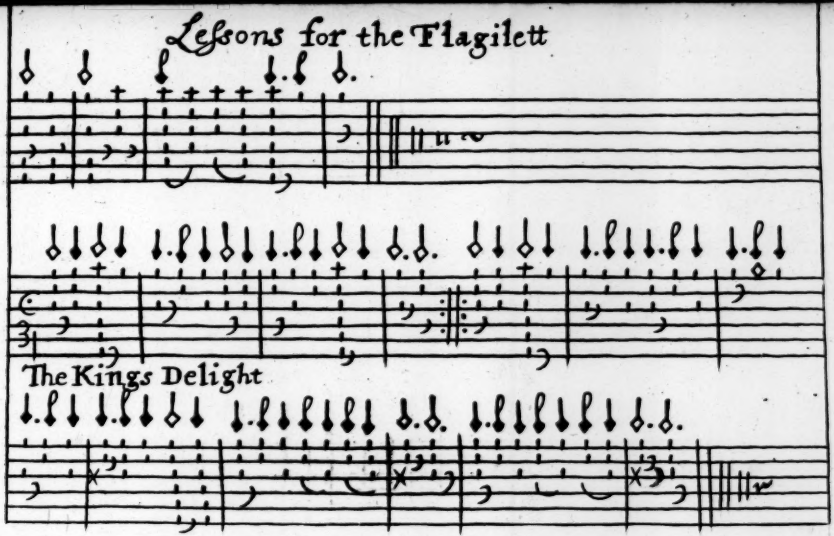
Lessons for the Flagilett

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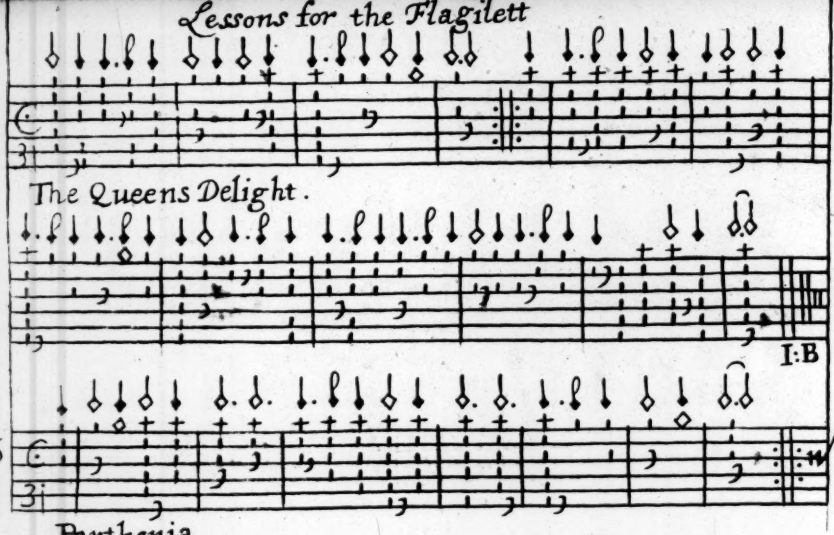
The Kings Delight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The Queens Delight.
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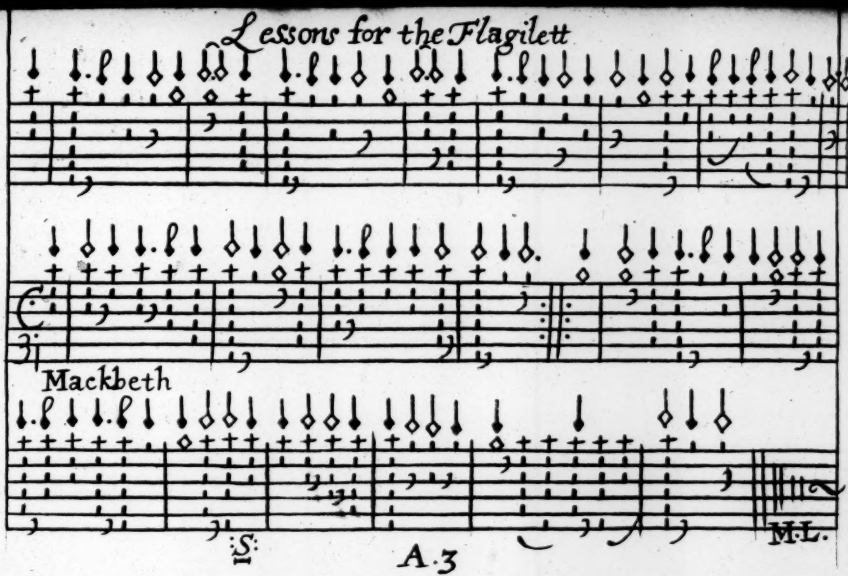
Parthenia.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Mackbeth
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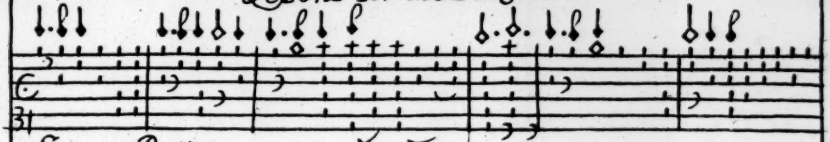
M.L.

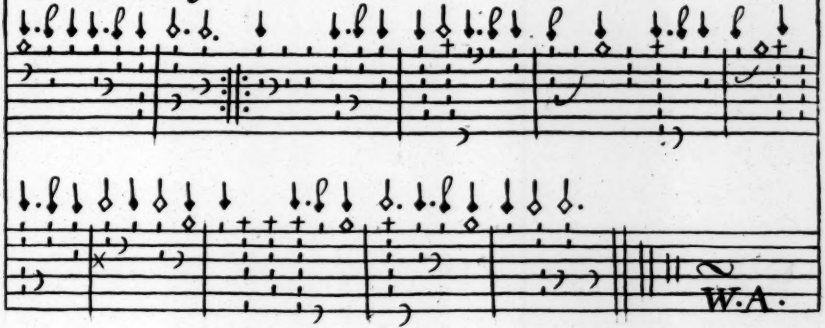
8

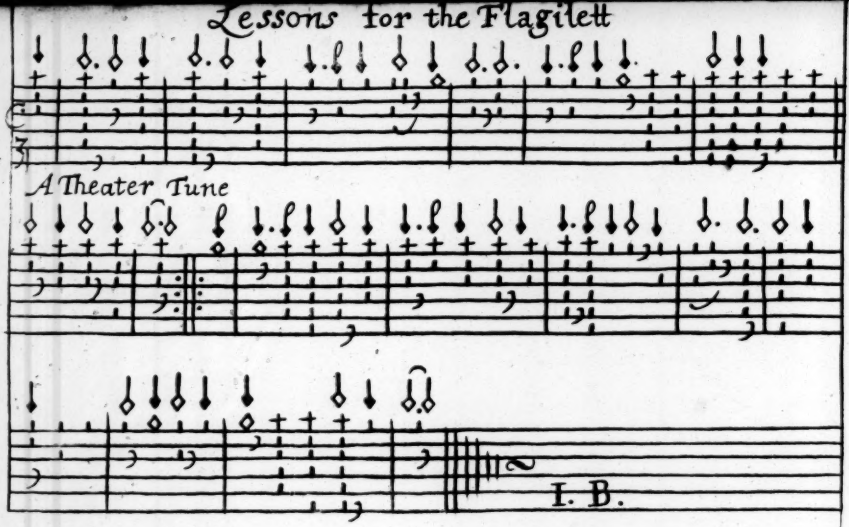
Love in a Tubb: a dance

Lessons for the Flagilett



Sweet Betty

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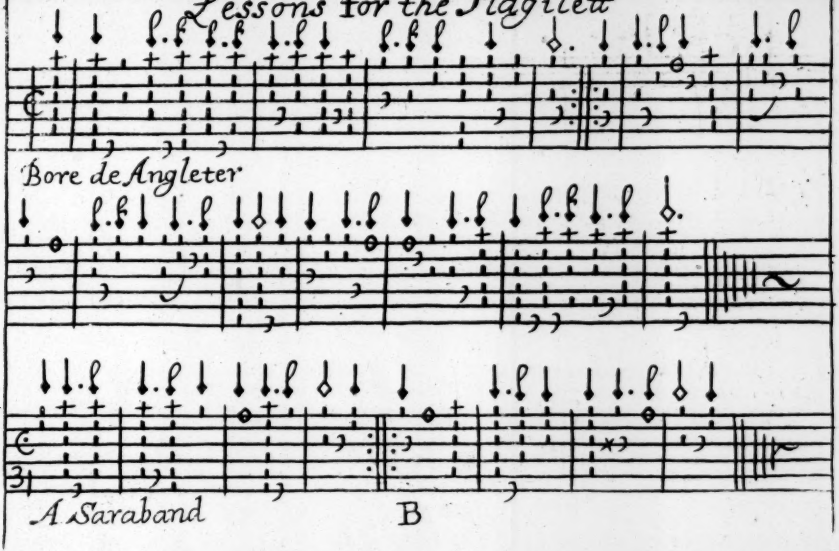
A Theater Tune
I. B.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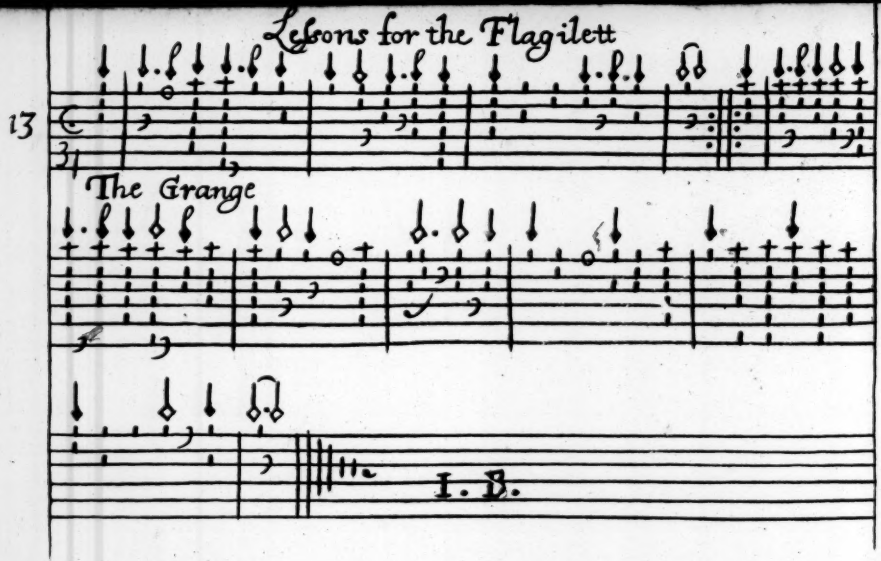
Bore de Angleter
12
A Saraband
B


Lessons for the Flagilett
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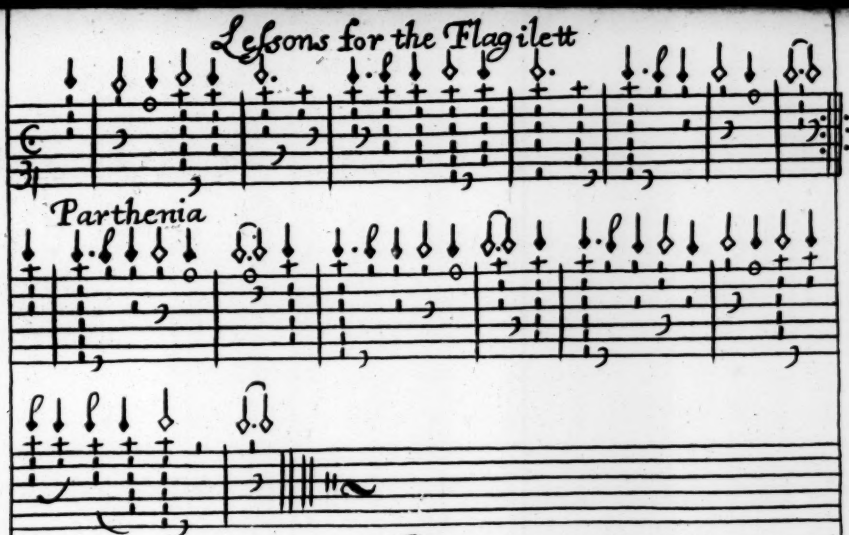
The Grange
I. B.

Parthenia



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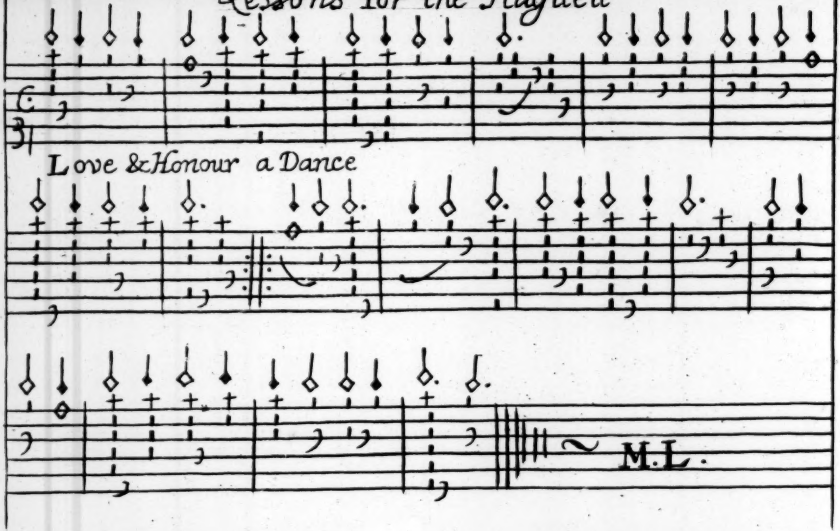
Love & Honour a Dance



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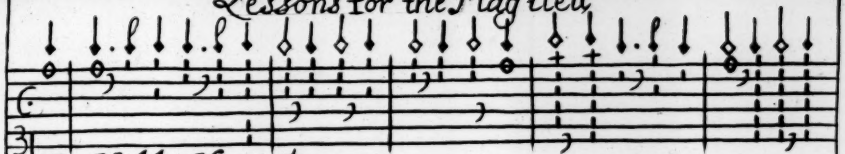
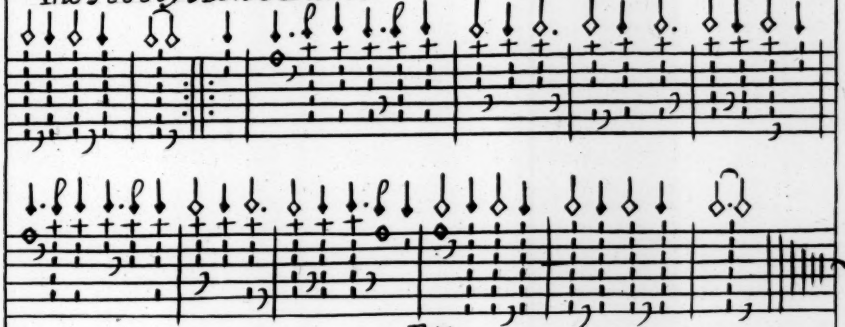


The Hobby Horse Dance



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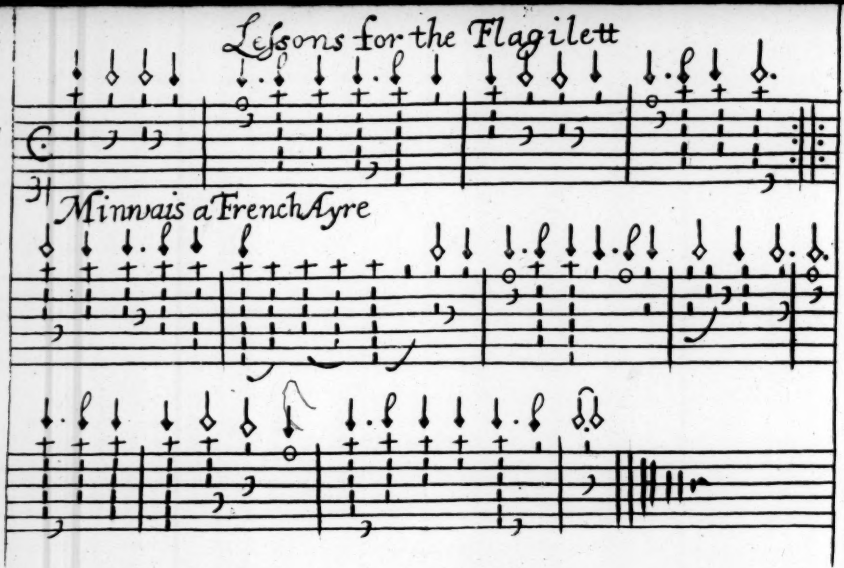
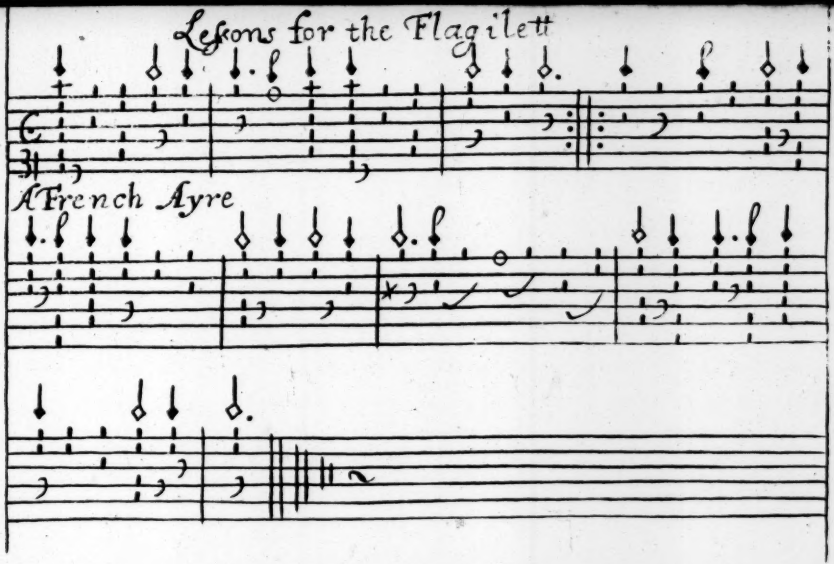
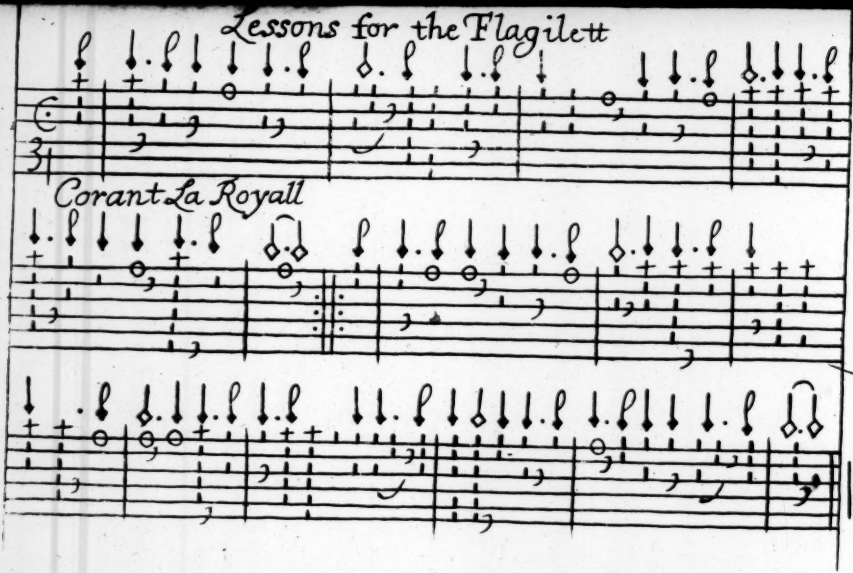
Minnvais a French Ayre

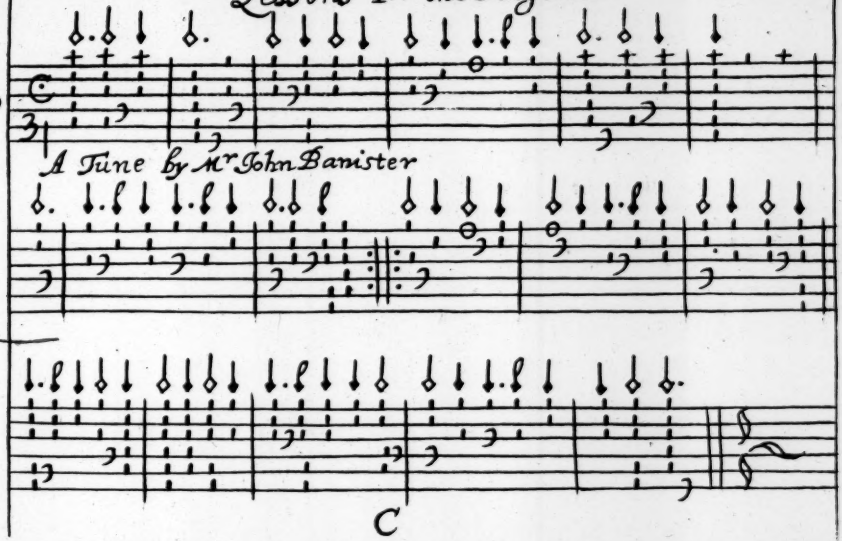


A French Ayre



Corant La Royall




20
A Tune by Mr John Banister
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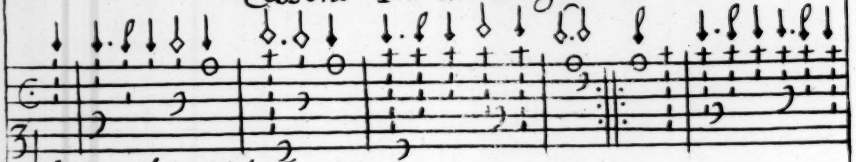
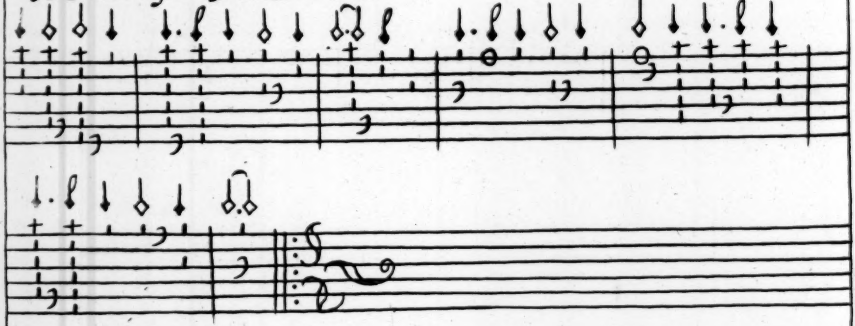
Lessons for the Flagilett



A Tune by mr John Banister



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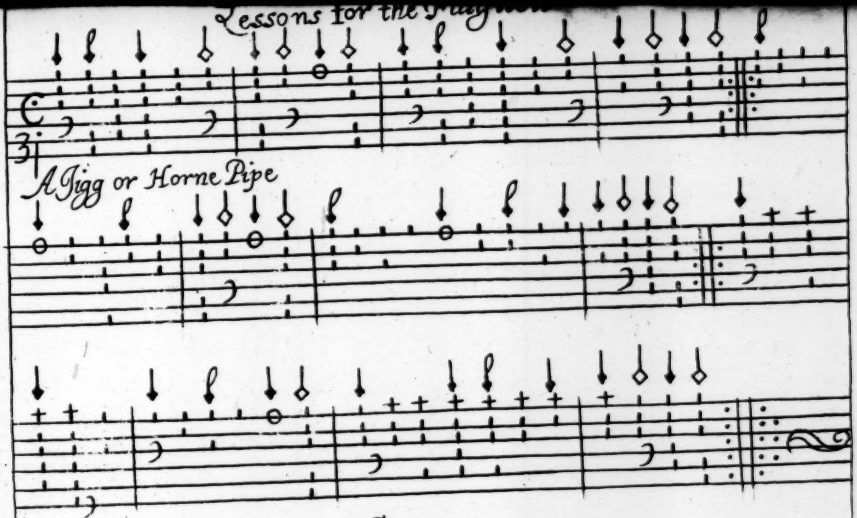
A Jigg or Horne Pipe



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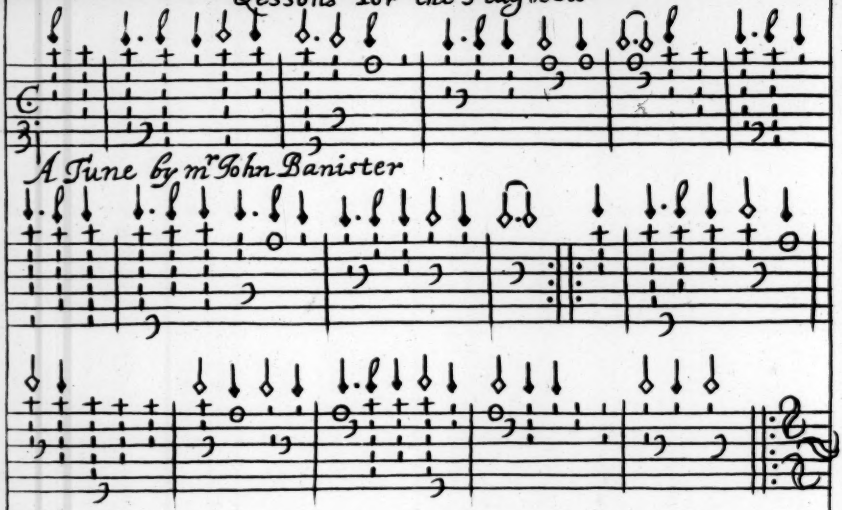

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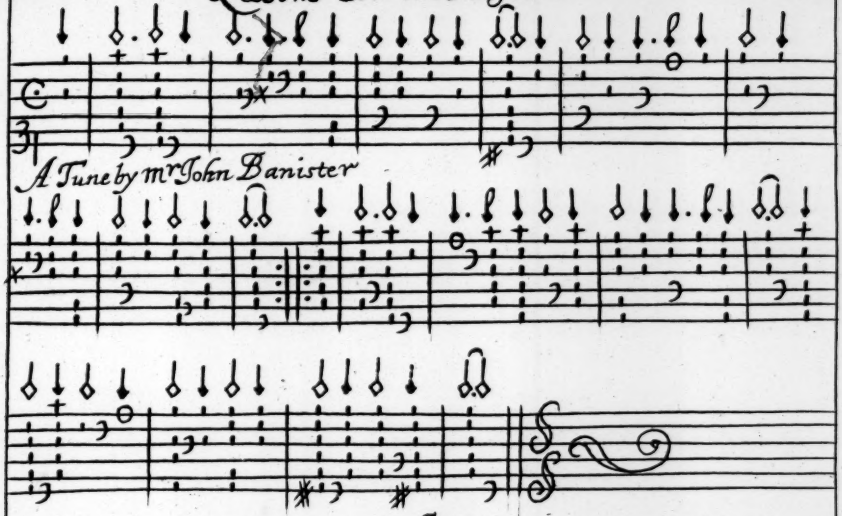
A Tune by Mr John Banister



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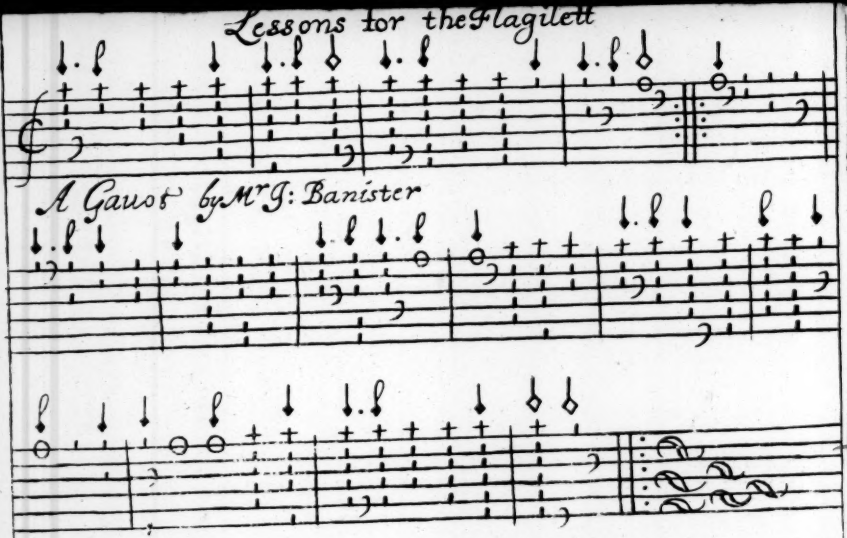
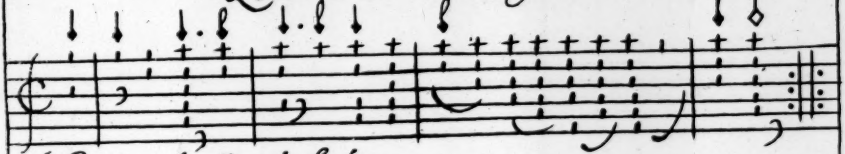
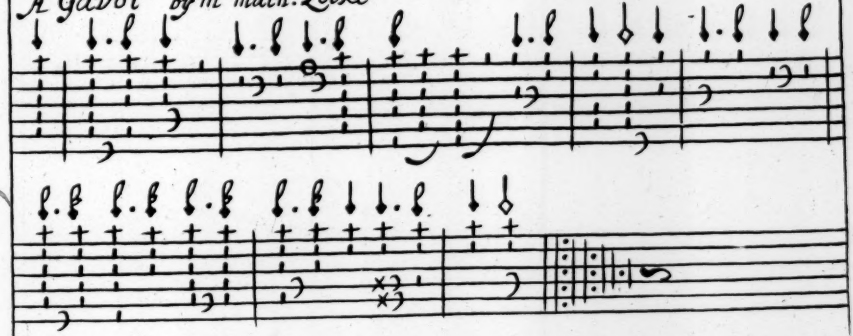
A Gavot by Mr J: Banister

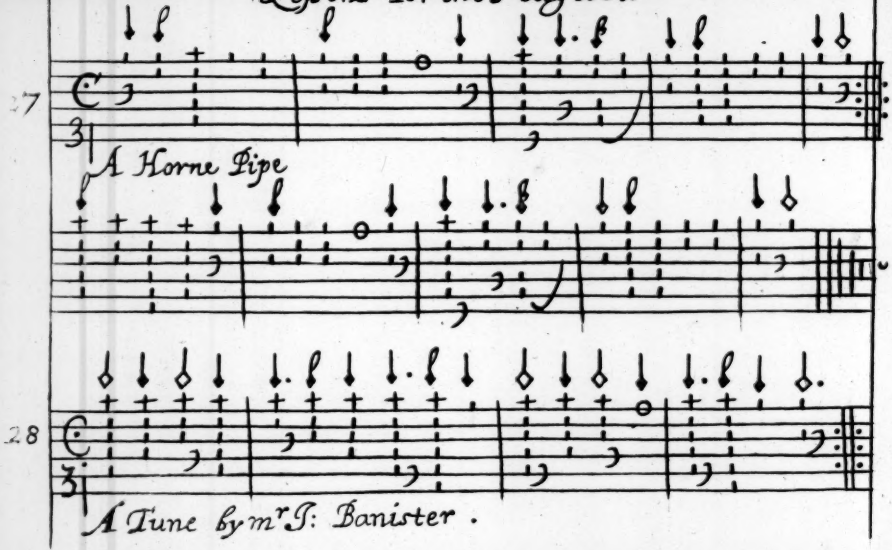


Lessons for the Flagilett



A Gavot by mr math: Locke

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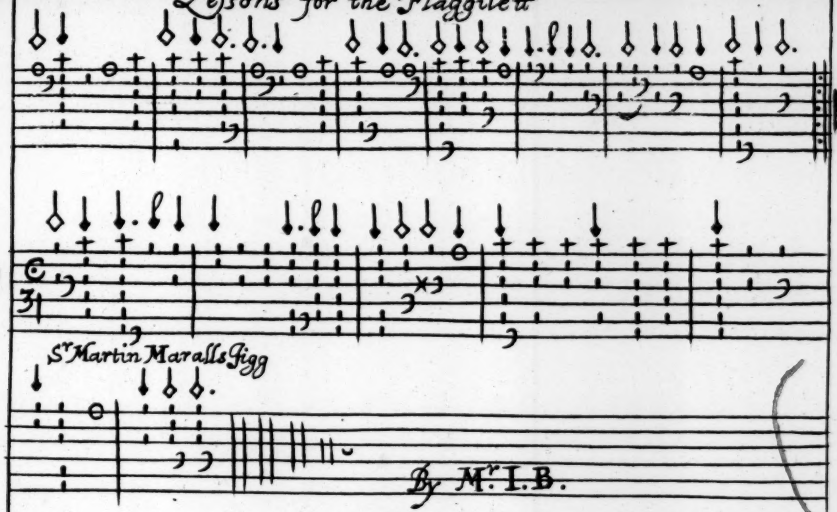
A Horne Pipe
28
A Tune by mr I: Banister .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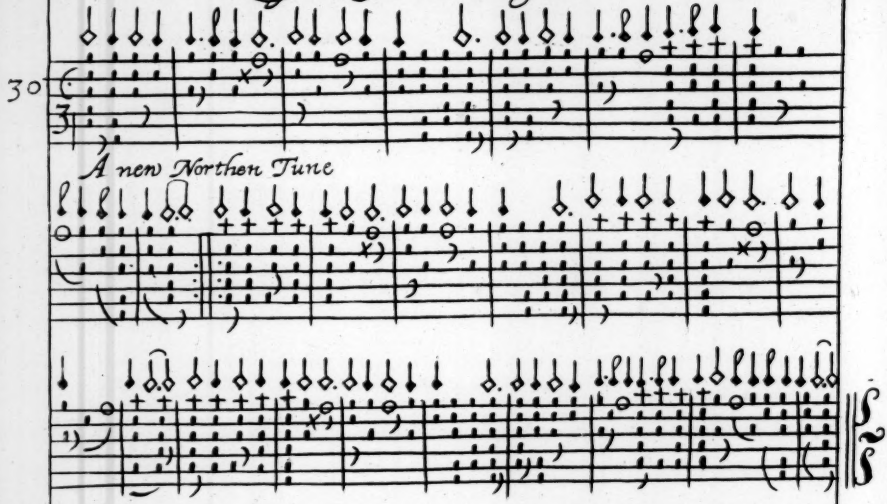
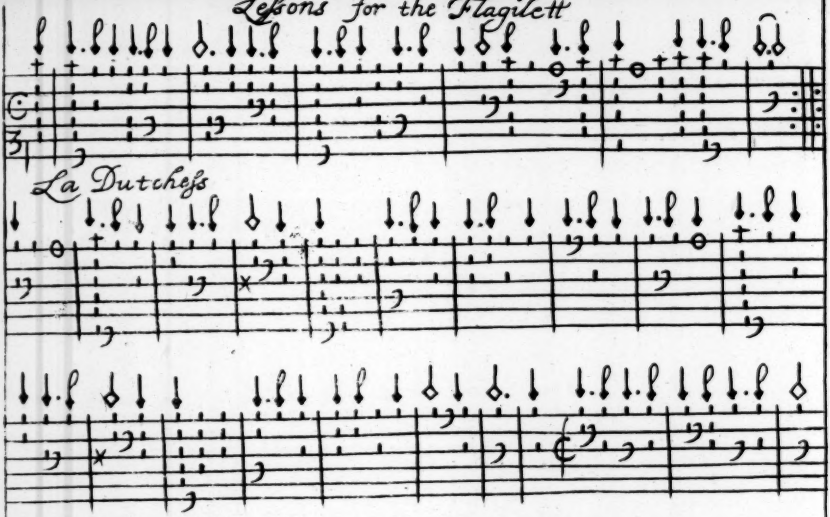
Sr Martin Maralls Figg
By Mr. I.B.

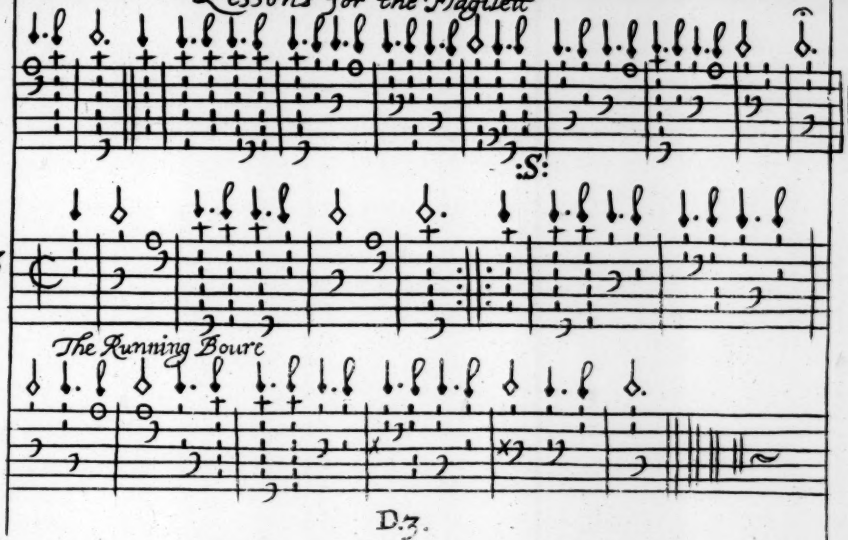

30
A new Northen Tune

31

A Tune by mr John Banister

La Dutchess

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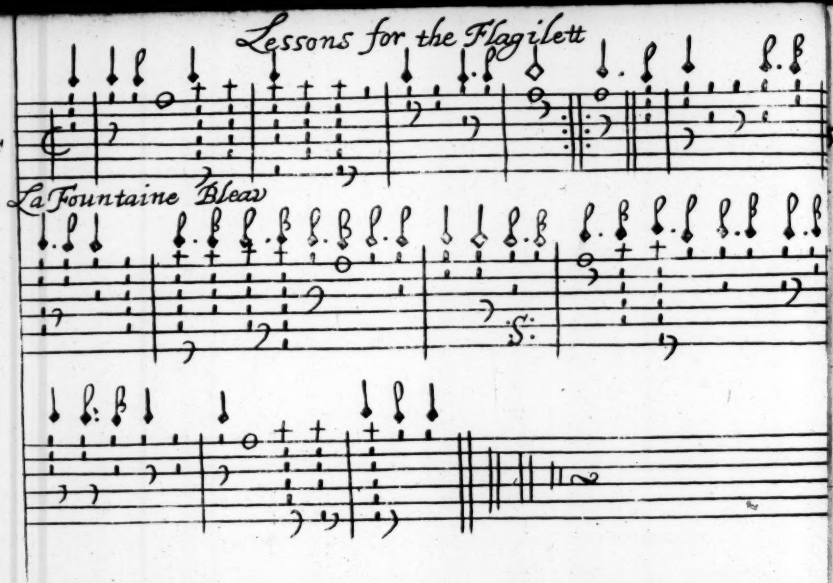
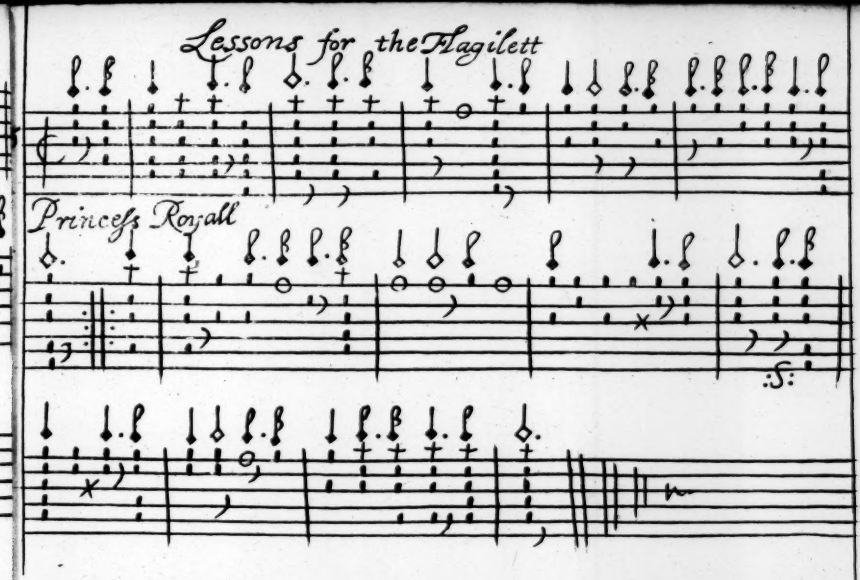
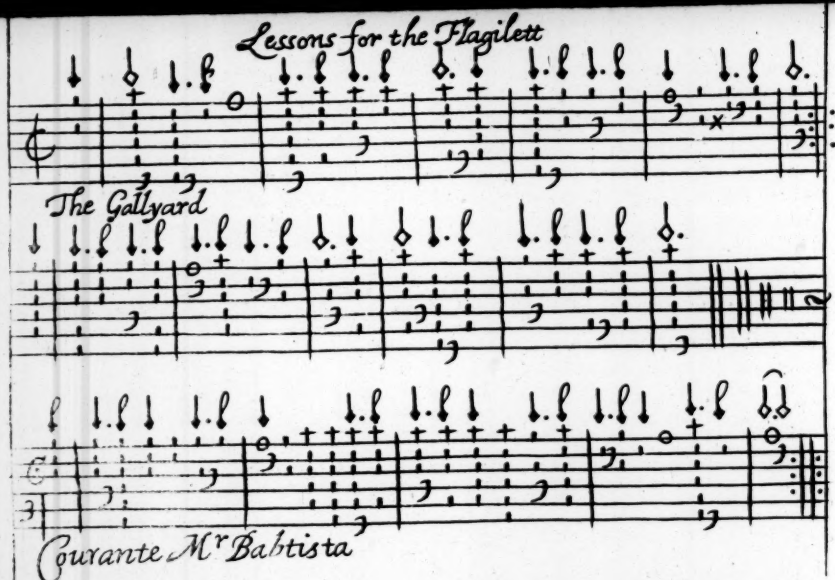
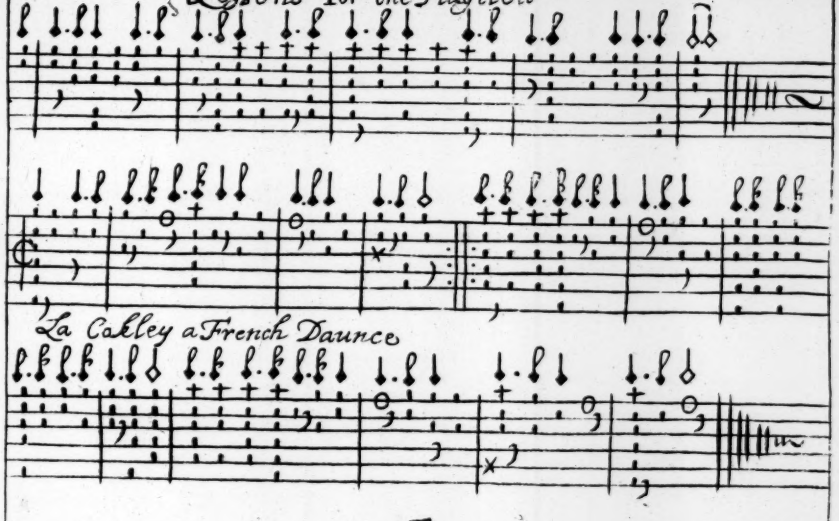
33
The Running Boure

La Fountaine Bleau




Lessons for the Flagilett
Princess Royall


Lessons for the Flagilett
The Gallyard
Courante Mr Babtista

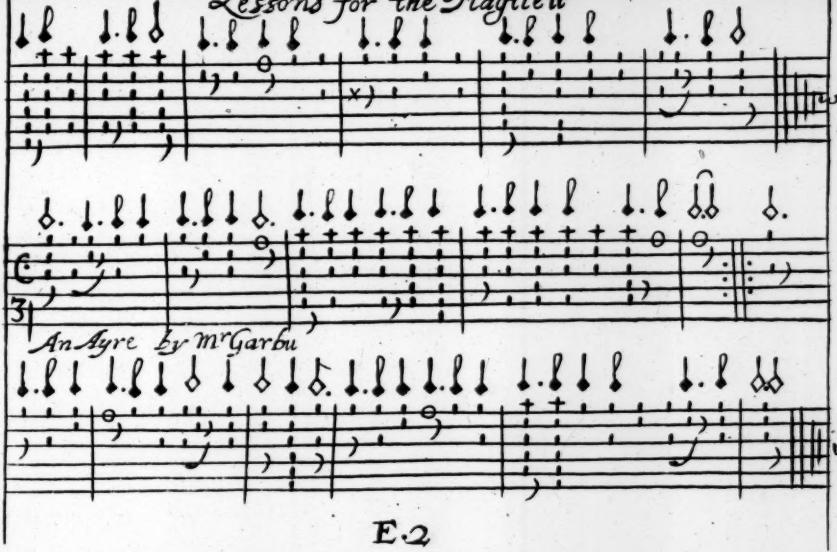

38
La Cokley a French Daunce

39

La Monmouth : by mr Grabu

40

A Gavot by Mr Grabu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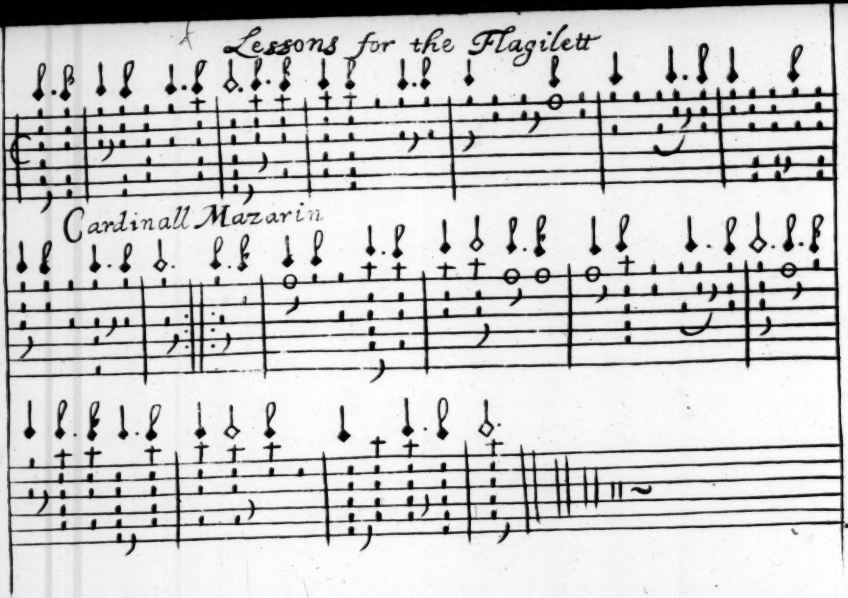
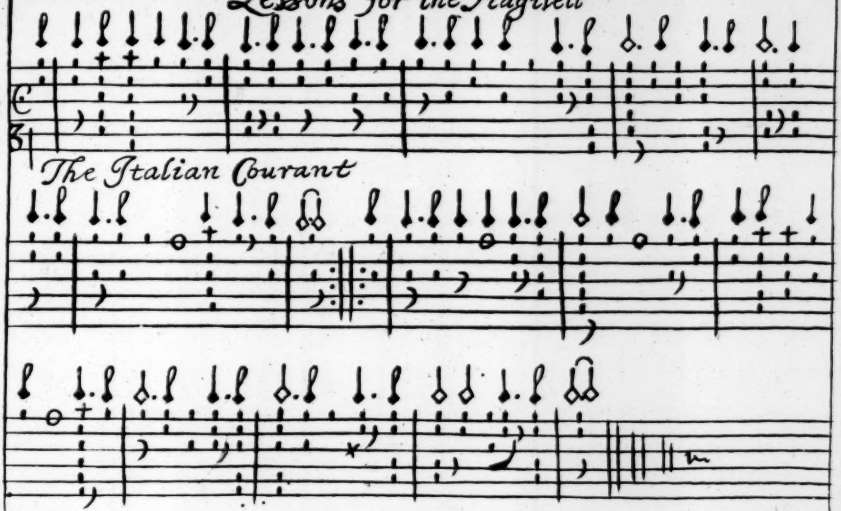
An Ayre by Mr Garbu

Cardinall Mazarin

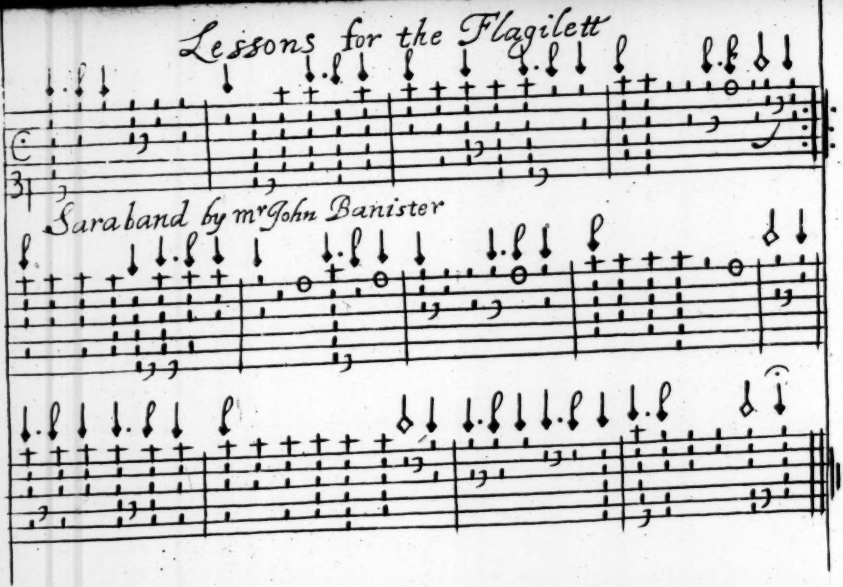


The Italian Courant



Lessons for the Flagilett

Saraband by mr John Banister



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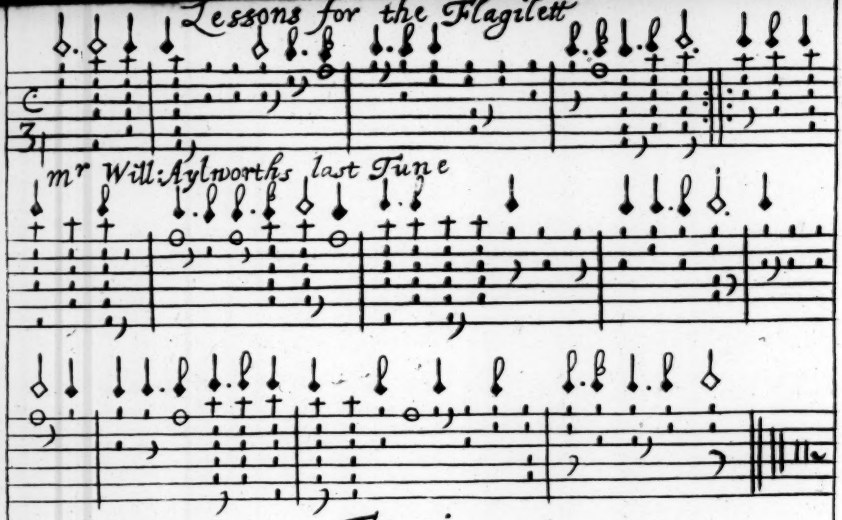
A Tune by mr Jeffery Banister

mr Will: Aylworths last Tune



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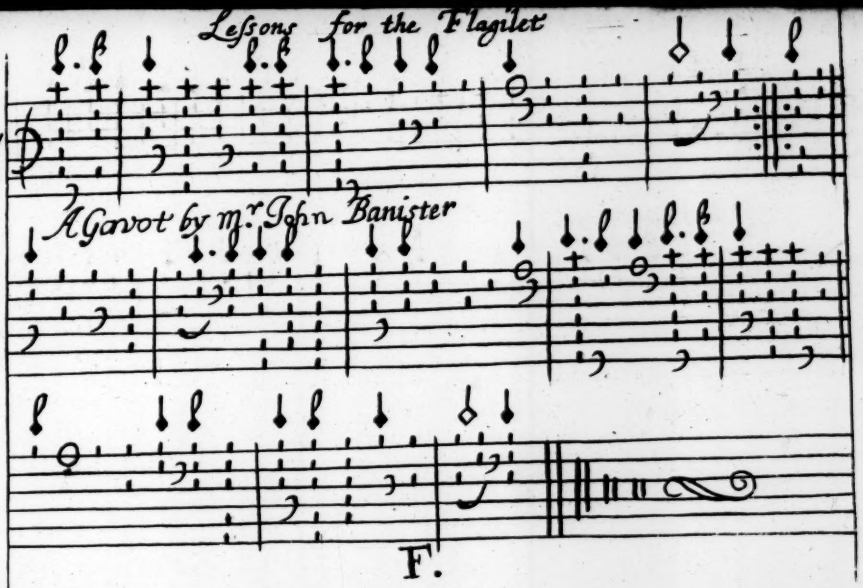
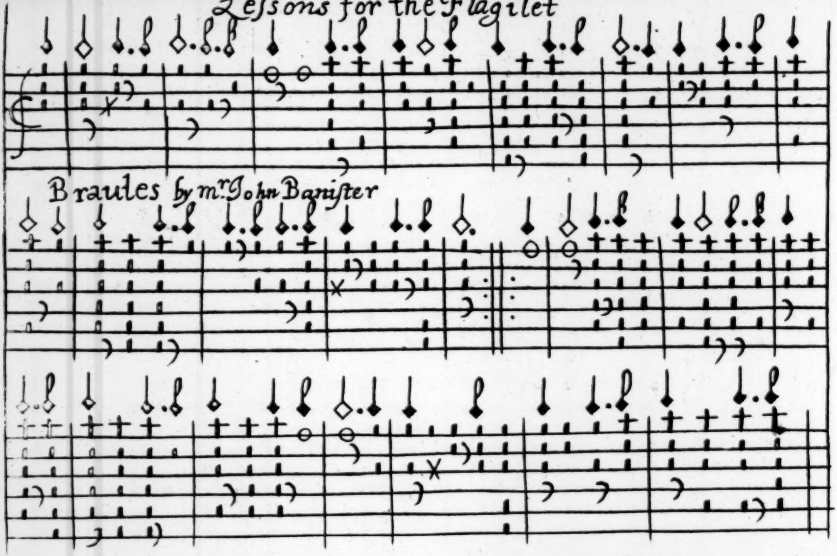
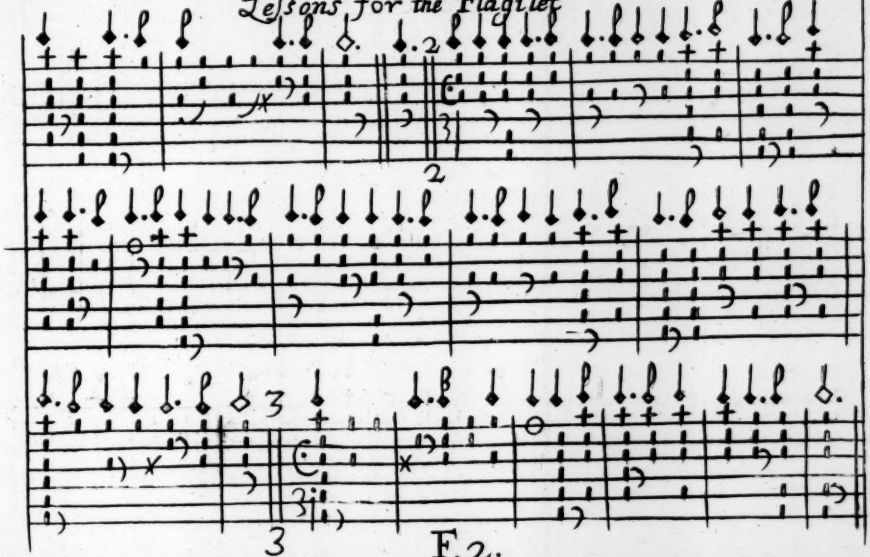
47

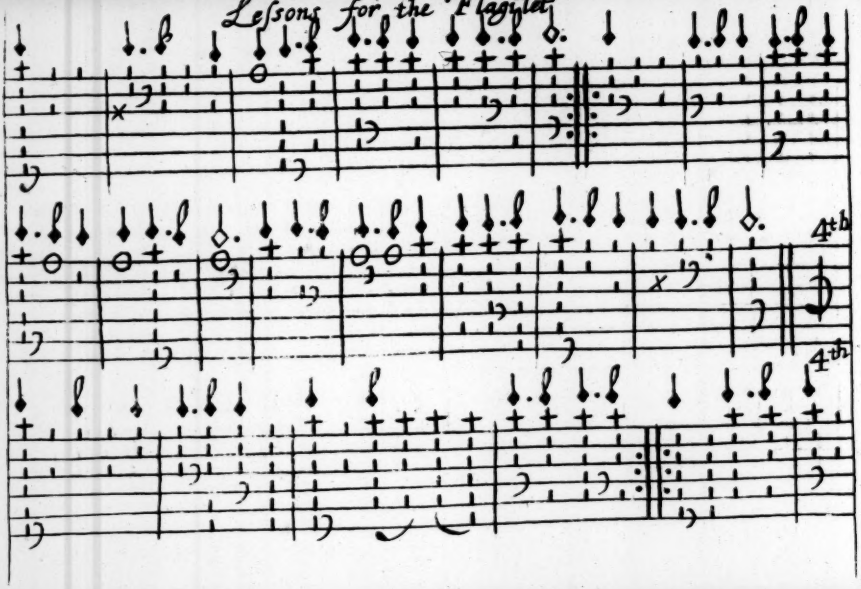
A Gavot by mr. John Banister



Braules by mr. John Baniſter



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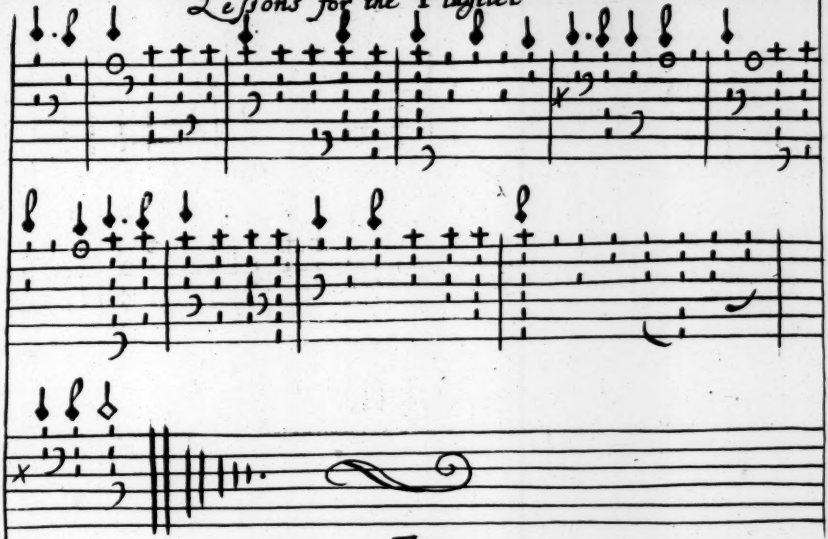
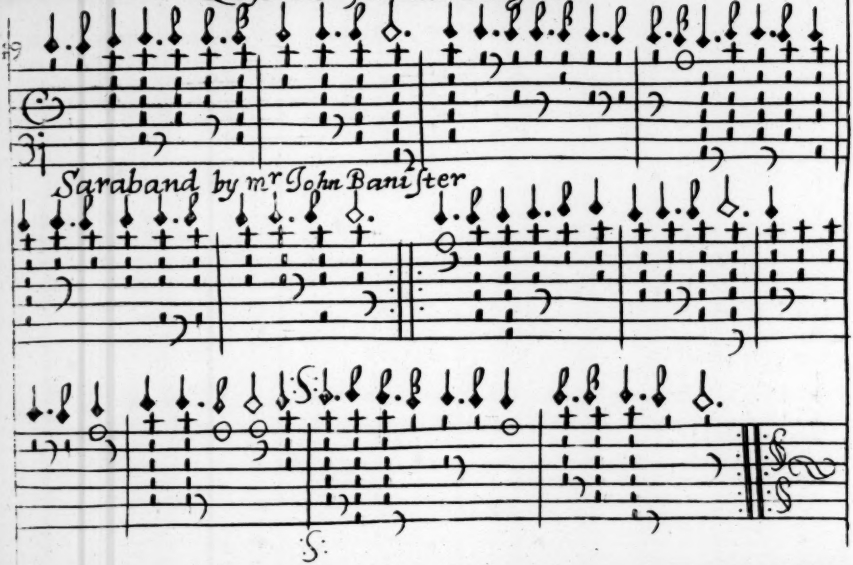
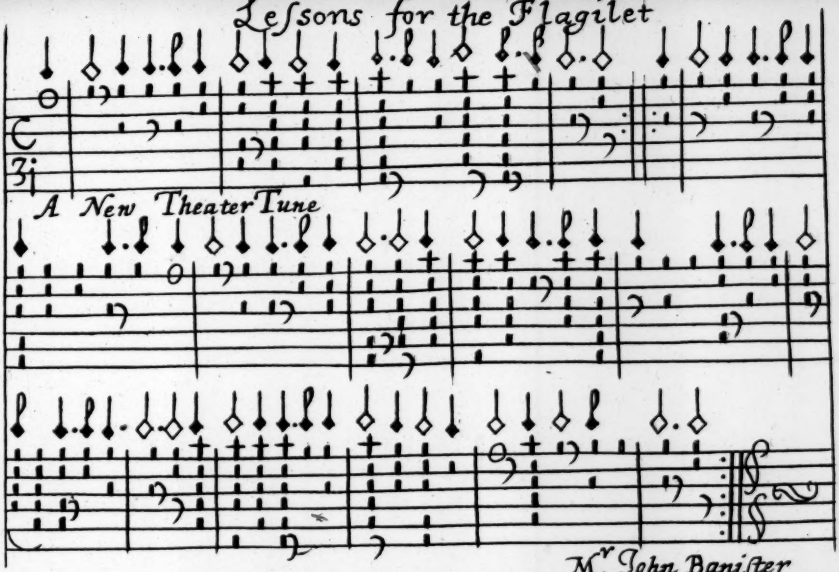
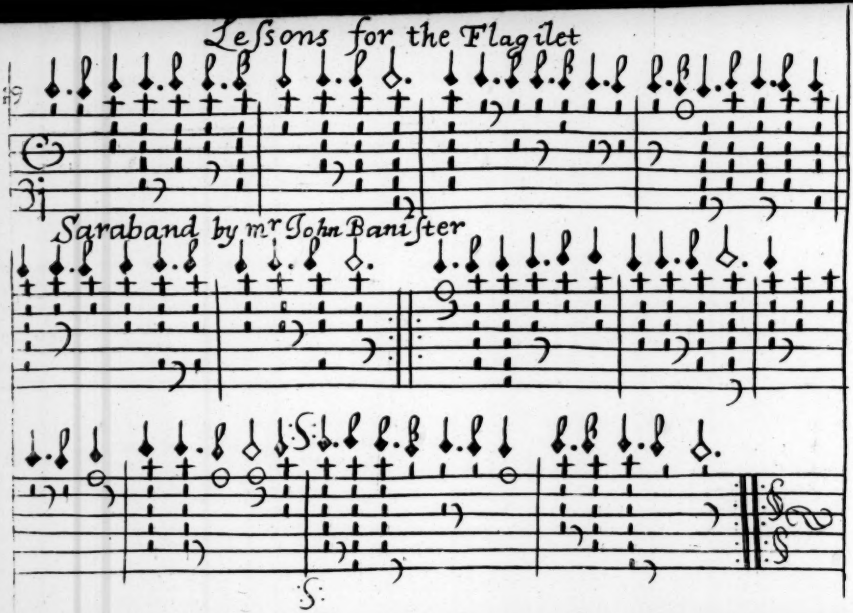


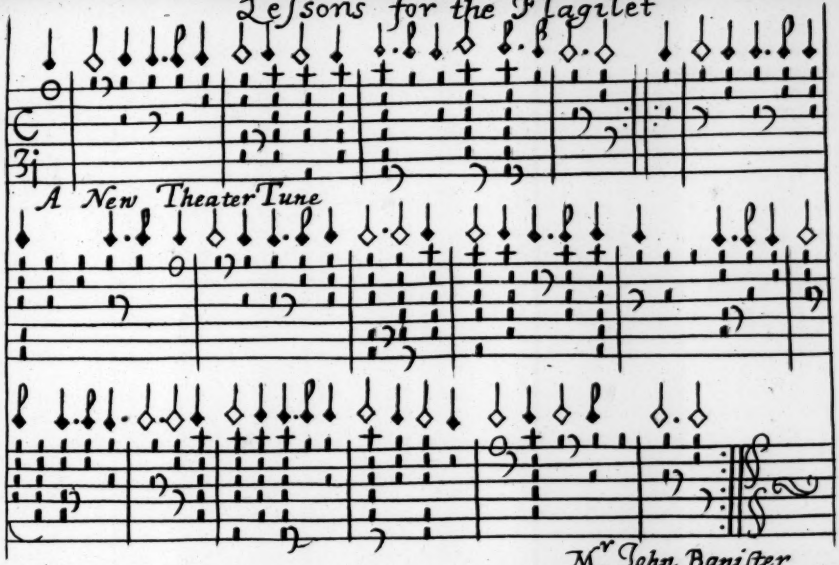

Saraband by mr John Banister

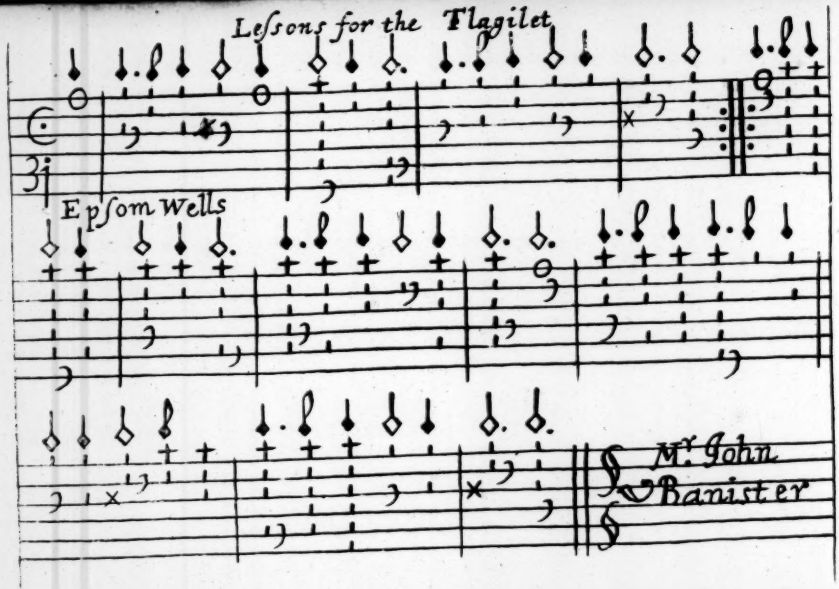
A New Theater Tune



M.r John Baniſter


Lessons for the Flagilet
Saraband by mr John Banister


A New Theater Tune
Mr. John Banister


Lessons for the Flagilet
Epsom Wells
Mr. John
Banister

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Theater Tune by Mr C Clayton

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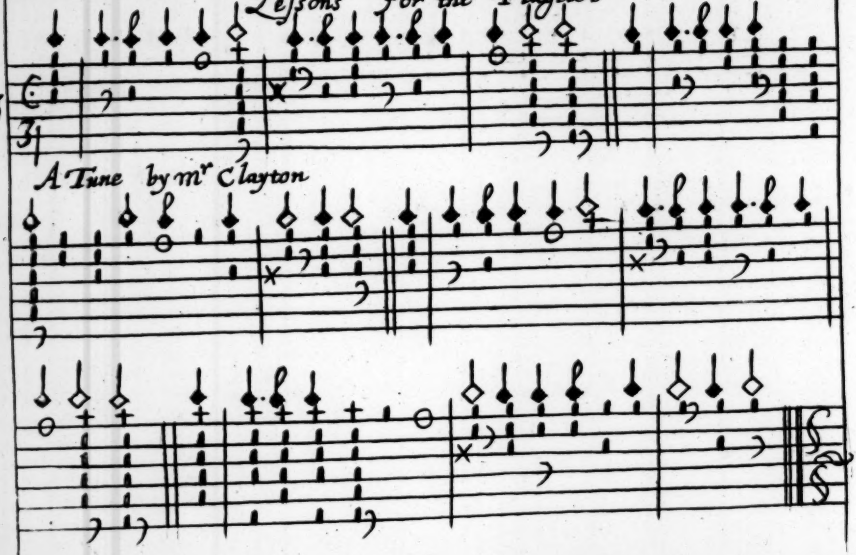
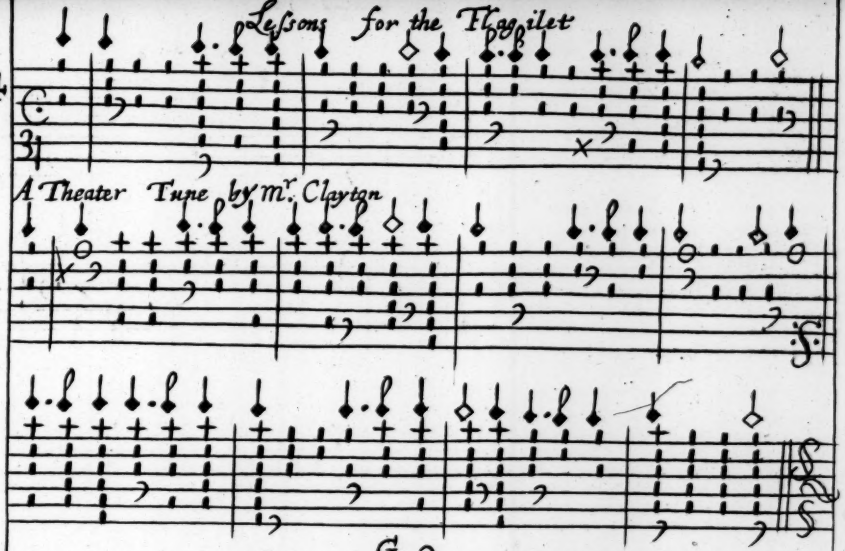
A Tune by mr Clayton



A Theater Tune by m.r Clayton



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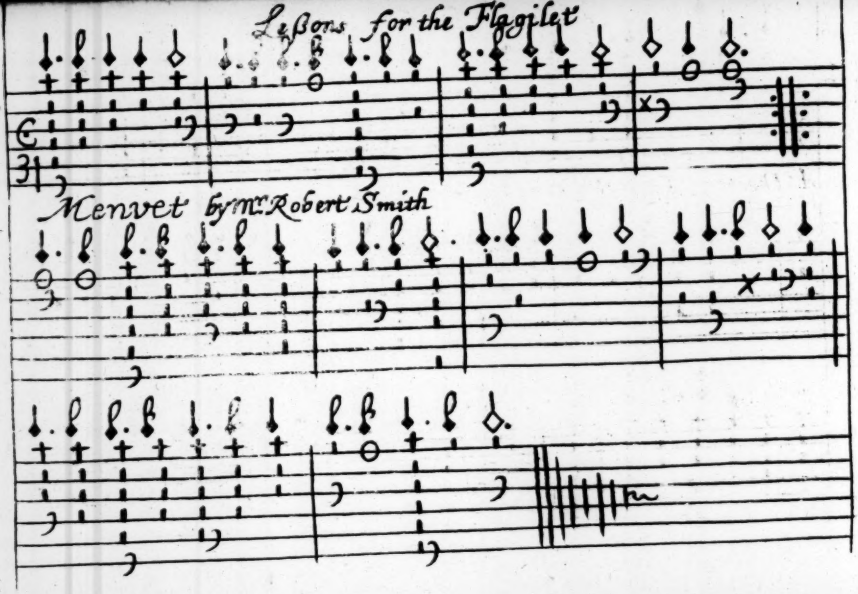
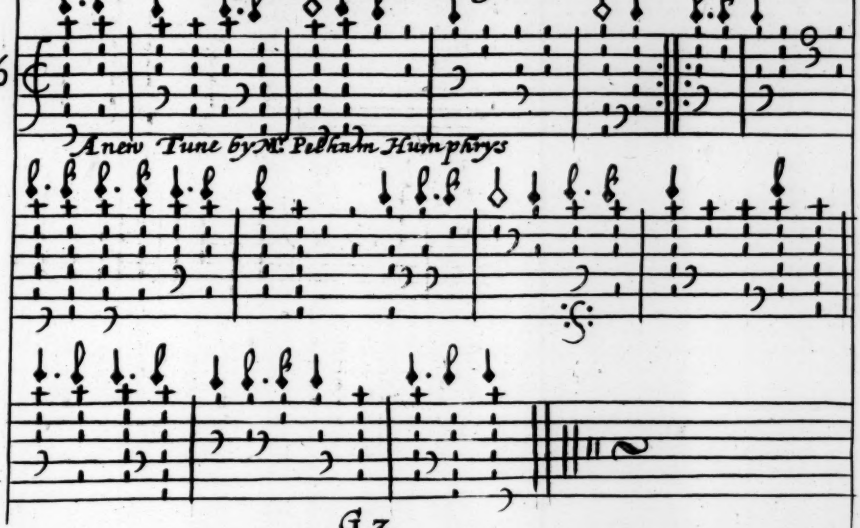
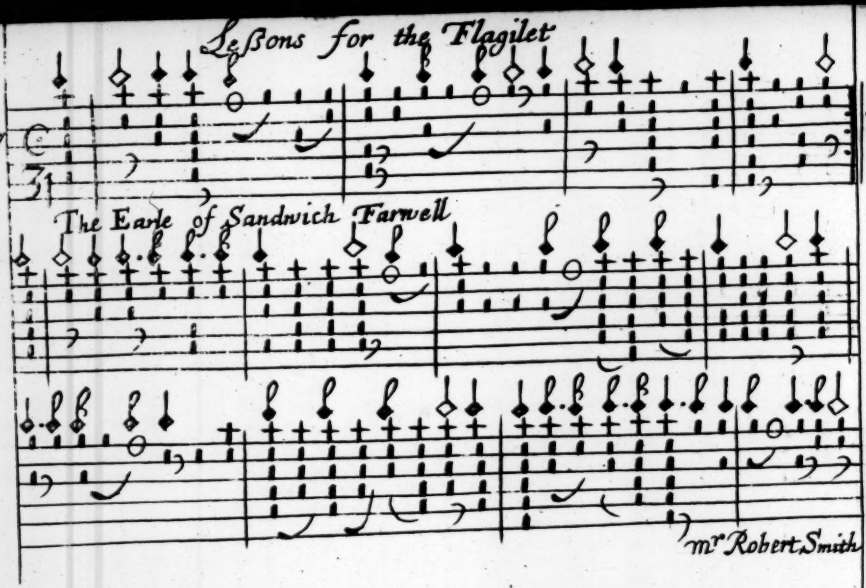
Menuet by Mr. Robert Smith

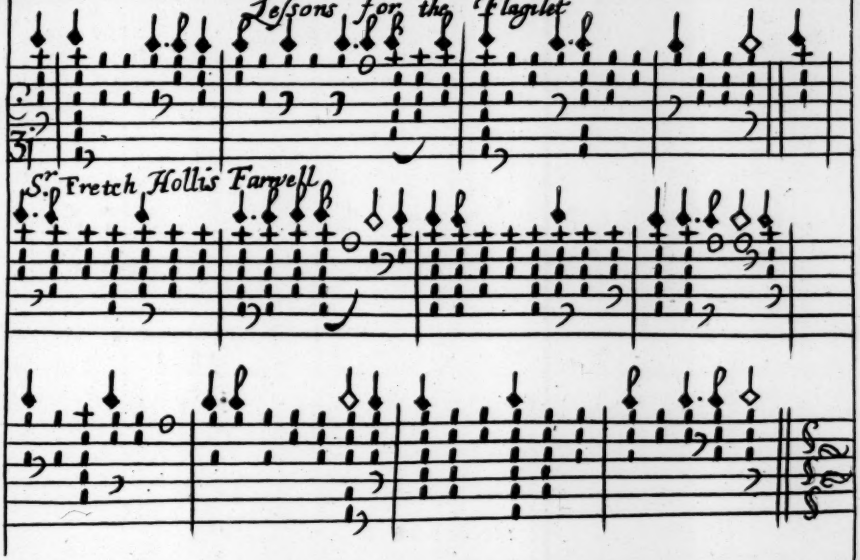


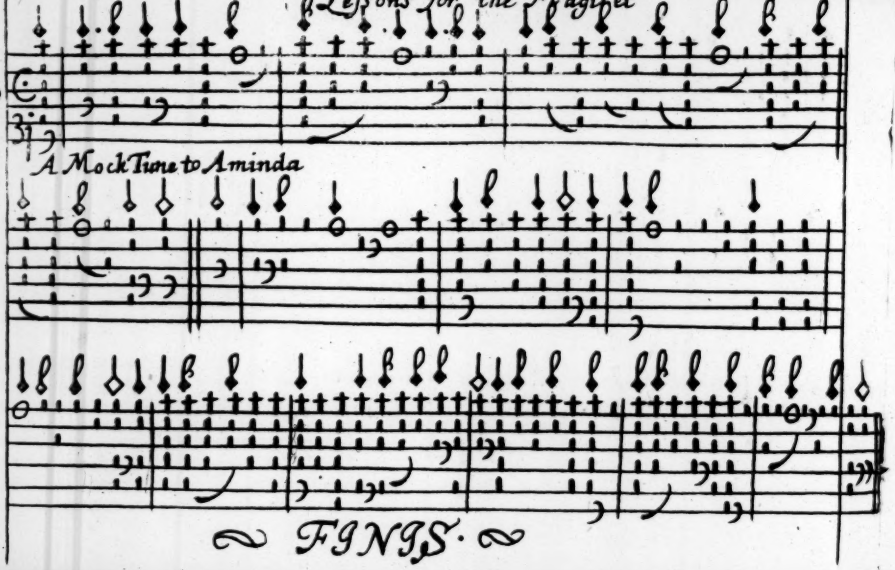
A new Tune by Mr. Pelham Humphrys




The Earle of Sandwich Farwell
mr Robert Smith

Sr. Fretch Hollis Farwell





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